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HENRY, DUKE OF MECKLENBURG, 1507  
 BY JACOPO DA BARBARELLI  
*Collection of Mr. J. C. H. Heldring, Amsterdam, Holland*



ART IN AMERICA *AND ELSEWHERE*  
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A PORTRAIT OF HENRY THE PEACEFUL,  
DUKE OF MECKLENBURG, BY JACOPO DA BARBARI

ARTHUR EDWIN BYE

THE personality of Jacopo da Barbari is to a great extent a mystery. Fortunately so; scholarly criticism has not yet entirely revealed him; new facts about his life and work can still be brought to light. As there are only fifteen paintings and about thirty engravings attributed to him, no doubt others will be discovered. He is of extraordinary interest; a Venetian, a close friend of Dürer and later of Cranach, living and working in Germany, he combined the imagination of Venice with the brilliant colouring and precise technique of the north, the classic ideal with German realism.

André de Hevesy, who has written an important monograph on this artist,<sup>1</sup> sums up his biographical account with the following sentences:

"The name of Barbari will always be linked with the memory of two

<sup>1</sup> "Jacopo da Barbari, Le Maître au Caducée." Paris et Bruxelles, 1925. Paul Kristeller in Thieme Becker Lexicon. Jacopo da Barbari. Hevesy, Durer Zeitschrift, 1928.

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great women of his epoch; in the beginning with that Catherine Cornaro, ex-Queen of Cyprus, and at the end with that of Madame la Grande, Margaret of Austria, Regent of the Netherlands. We learn of him first at Asola; he died at Malines; and so his art reflects the civilization of these two courts."

Jacopo da Barbari, called by his northern contemporaries "Master Walch" and by us today, before we had identified him, "The Master of the Caduceus," was born in Venice about 1440. His strange name may mean either Jacopo from Barbary (whence his father probably came) or merely Jacopo the son of a foreigner.

Scarcely anything is known of his earlier life; from the character of his art it is evident he was trained under the Vivarini. Such paintings as "Christ Taking Leave Of His Mother and St. John" in the Franchetti Collection, Venice, or "The Holy Family" in Berlin, are almost Bellinesque.<sup>2</sup> As an engraver, as we see from plates like "St. Sebastian," "The Great Sacrifice to Priapus" or "Mars and Venus," he was decidedly influenced by Mantegna, Pollaiuolo and Lorenzo di Credi, until Dürer visited Venice about 1494. His whole career shows that he was impressionable. Patronized by courtly society, intimate with the most gifted personalities of his age, he reflected the various influences under which he came.

In Barbari's picture "The Holy Family" in Berlin the artist has introduced a portrait of Catherine Cornaro, Queen of Cyprus (she resigned in 1489). This princess was a patron of the arts and letters, and in particular of Giorgione. We can imagine Jacopo as a poet and musician, like Giorgione, as well as an artist. We have a sonnet, written in his honour by Girolama Corsi, who praises thus the music of his lyre:

#### TO JACOMETO THE PAINTER

"Jacometo, if sadly thy sweet lyre  
Be weary, languid every string,  
Then is the time thy poet's voice should ring  
With all its eloquence and magic fire.

"Oh, look around thee, wonder and admire  
Parnassus' mount where fair nymphs sing.  
Disconsolate am I; Canst thou not bring  
Thy hands once more to stroke with bow the lyre?

"I see hedgerows and fountains splashing clear,

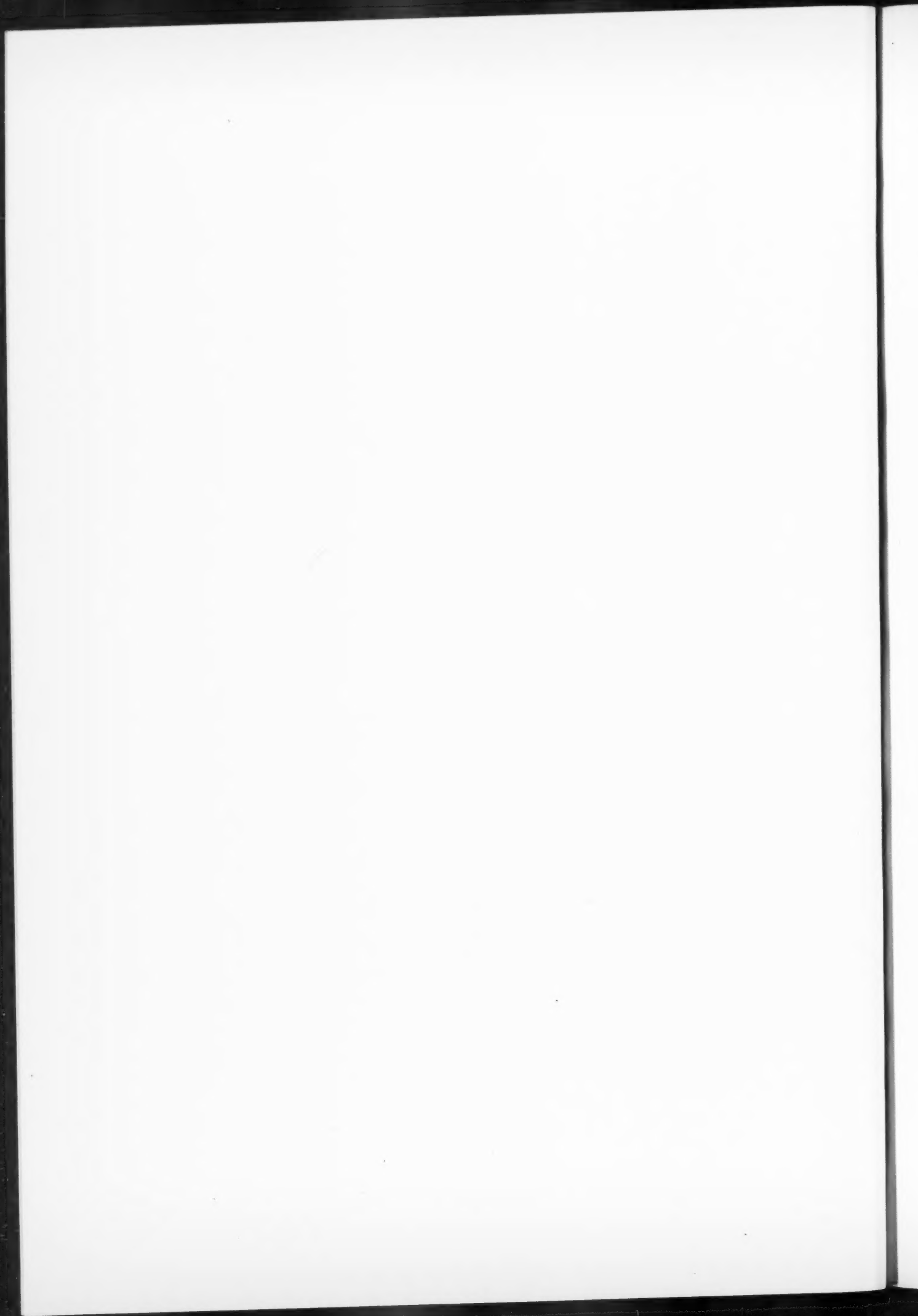
<sup>2</sup> These are not signed, but the attribution seems to be unquestioned.



FIG. 2. JACOPO DE BARBARI: SAINT OSVALD  
*Private collection*







I see Minerva and her sisters near,  
But thou remainest mute with folded hands.

"Abandon not these forms. Dost thou not hear  
Them calling? Renew again our cheer  
Sing of the sun and of the starry lands."

Our first dated information about Barbari is of the year 1500, for then we find him in Nuremberg as court painter to the Emperor Maximilian. Undoubtedly he had made Dürer's acquaintance during the latter's sojourn in Venice between 1494 and 1500; he had been working as an engraver for the Nuremberg publisher Anton Kolb who had a shop in Venice — hence Barbari's connection with Germany. In 1504 he was still in Nuremberg. In 1505 he was in the service of Frederick The Wise of Saxony, who gave him a yearly income of one hundred florins. Here he became acquainted with Lucas Cranach who was also at the court of Saxony in that year. In 1508-1509 he was with Count Philip of Burgundy, illegitimate son of Duke Philip le Bon, which service passed on in 1510 to that of the Archduchess Margaret, daughter of Maximilian and niece of Count Philip. In 1511 he is called an old man and given a pension of one hundred florins "*considerant sa débilitation et vieillesse*" and finally in 1515-1516 he is mentioned in the inventory of the Archduchess as "*feu Maître Jacques de Barbari*."

Barbari's reputation must have been considerable in his own day. He enjoyed not only the favour of princes but also the esteem of his fellow artists. Gerard of Nymwegen (Noviomagus) wrote that the Bastard of Burgundy kept with him at his Château of Suytborg, near Middleburg, the two painters Gossaert de Mabuse and Jacopo da Barbari, "The Zeuxis and Apelles of our day." In 1521 Dürer wrote in his notebook, while visiting the collection of the Archduchess, that he asked for a little sketchbook of Jacopo's as a present, but the Archduchess had promised it to Bernard van Orley.

While only about fifteen paintings are attributed to Barbari, most of them are signed and dated, so that we are quite able to discuss his work intelligently and to recognize his style. His engravings, for which he earned the appellation "Master of the Caduceus," because he signed with that device, belong mostly to his Italian period, and do not concern us now, except as a reason for our surprise that a master so classical, and so Italian in feeling as these plates show, could become in his later life so northern. But adaptability to change is an attribute of genius as is so well illustrated in careers of many of Barbari's contemporaries,

notably in that of the great Bellini, or of Dürer, who changed perceptibly after his Italian visits.

One of Barbari's paintings is unique in the history of art. His "Partridge with Gauntlets" in Munich, signed and dated 1504, is probably the earliest pure still life known, a prototype of all others of its kind. His other paintings are portraits of Christ, Holy Conversations, Figures of Saints and individual portraits. In all of these there are certain recognizable characteristics; a Bellinesque — Giorgionesque abstraction which never left him, but which is particularly marked in his earlier religious works; a quiet gentleness in the features of his subjects whether they are saints or earthly rulers, which often amounts to imperturbability; a predilection for elaborate design in costume, especially in his German period; a linear treatment of drapery, the betrayal of his engraving technique, and an exquisite refinement of line. These combined with a restrained realism identify Barbari.

That so few paintings by so interesting and once so celebrated a master are known is probably due to neglected study of his work. Fortunately a hitherto lost work by him has recently come to light; as the occasion for this article, it is to be hoped that it will help to make his art better known. The painting is in the collection of Mr. J. C. H. Heldring of Amsterdam.

The portrait is identified by an inscription in the upper right hand corner:

HENRICŪ REFERO DUCĒ MEGALOPOLĒSĒ  
MAGNI FILIUM ANNOS NATŪ,  
OCTO ET VIGITI,  
M.D.VII,  
A NATALI CRISTIAO  
CALENDIS  
MAIIS

that is, Henry, Duke of Mecklenburg, aged 28 A.D. 1507 in the month of May. That this inscription is indeed correct is proved upon historical investigation. The Prince Consort Hendrik, husband of Queen Wilhelmina of the Netherlands, himself Duke of Mecklenburg-Schwerin and a descendant of Henry the Peaceful, after seeing the portrait, wrote the following letter to the owner, substantiating its identity:

"Dear Sir:

I promised you yesterday to find out if the Duke Hendrik van Mecklenburg, whose portrait you showed me, really existed.

Now I can inform you that he was called 'der Friedfertige' and was



born May 3rd, 1479. He succeeded his father in 1503 and died the sixth of February, 1552. He was married first to Ursula, the daughter of the Elector of Brandenburg, and secondly to Helena, the daughter of the Elector Palatine (1513), and for the third time to Ursula, the daughter of Duke Magnus I, of Saxe-Lauenburg.

I did not know until now that I myself possessed a print of his portrait which hangs in Het Loo.

From these facts you can see that everything fits together.

With cordial greetings, I remain, always Yours

signed: PRINS DER NEDERLANDEN."

The Duke is portrayed against a dull green curtain, in half length, gazing toward the right, dressed in the elaborate and somewhat bizarre fashion so popular in Germany at this period. The large soft black velvet hat, longer on the left side than on the right, and trimmed with great white feathers, was the latest importation from Italy, but the ornamentation of golden cords entwined through golden finger rings is purely capricious. His long light brown hair is arranged in fine ringlets after the German fashion with which we are so familiar from self-portraits of Dürer. His face is very calm and quiet. No wonder that he was called "The Peaceful." Not handsome, he is kind and gentle, with well formed features. One feels he had a sense of humor—three times married—and was, in all, a very lovable person. About his neck is a golden collar from which is hanging an ornament—probably an insignia—which resembles a small battle-axe.<sup>3</sup> His vest, which is yellow, has a broad band at the neck of dull green, which is embroidered with the monogram "H.V." for Hendrick den Vredsame (Henry the Peaceful) surmounted by a crown. His great cloak of green with a black velvet collar is likewise embroidered with strange devices, the larger form, of dull gold, seeming to be a conventionalized log, the other of brighter gold, and yellow, is evidently another arrangement of the battle-axe, and this is repeated all over the coat.

This description may sound glaring, but as a matter of fact the colouring is perfectly harmonious. Herein Barbari shows himself to be an original master, inferior to none, for comparing him to other great masters of the time, if Holbein was a marvellous designer of rich costumes, Dürer a bold decorator, and Cranach a lover of the bizarre, Barbari

<sup>3</sup> It is evidently not of any well-known knightly order. The writer has tried to discover if it alluded to a local order of Schwerin, but as every German Prince and magnate of that period was fond of having his hobbies embroidered on his clothes, it will probably be impossible to determine what this particular symbol means.

preferred close harmonies, subtle nuances, no less intricate nor rich, but more restrained.

The portrait is unquestionably one of the pair referred to in the inventory of the Castle of Heidelberg in 1685<sup>4</sup> listed as "Portraits of Ursula, daughter of the Elector and of her husband Henry of Mecklenburg." It probably belonged there since the time it was painted. Later it came into the possession of the Lords Cromwell, and hung "for centuries," so the family believed, in Misterton Hall, Lutterworth, Leicestershire, from which place, in fact, it came into the hands of the present owner.

The painting must be compared to the so-called portrait of St. Oswald also called Elizabeth Szilagy, mother of Prince Matthias Corvin, in a private collection in Hungary, and which is both signed and dated 1500.<sup>5</sup> Here we see the impassive and impenetrable features which we find so often in Barbari's pictures, and also many other points of close similarity such as drawing, attitude and treatment of costume.

Other portraits, namely of a prince of Saxony and others unidentified, are attributed to him, but this portrait is the only one historically identified. It is therefore an important addition to the oeuvre of Barbari and to our knowledge of the great early German school of Art.

## NEW CASSONI PAINTINGS

BY PAUL SCHUBRING

*Hannover, Germany*

THE story of Amphytrion, his wife Alcmene, and her son Hercules, has been told by Herodotus, by Molière and by Kleist. Let me recall it briefly to your memory. Amphytrion was king of Tiryns in Argos (the town whose ruins were first rediscovered by Schliemann). His brother Electryon lived in the neighbouring town of Mycenae. It is possible that the tombs with the golden treasure discovered in the famous Mycenaean wall may have been the last resting place of this prince.

<sup>4</sup> Bautier, "Jacopo da Barbari et Marguerite d'Autriche," *La Revue d'Art*, Anvers, 1924, p. 5.

<sup>5</sup> De Hevesy No. 13. This identification seems to be solely based on the fact that there is a corbeau (a raven) as a symbol. But it is a Saint and St. Oswald is symbolized with a raven.



FIG. 1. SIENESE: LEGEND OF HERCULES  
Formerly in collection of Baron von Nemes, Munich

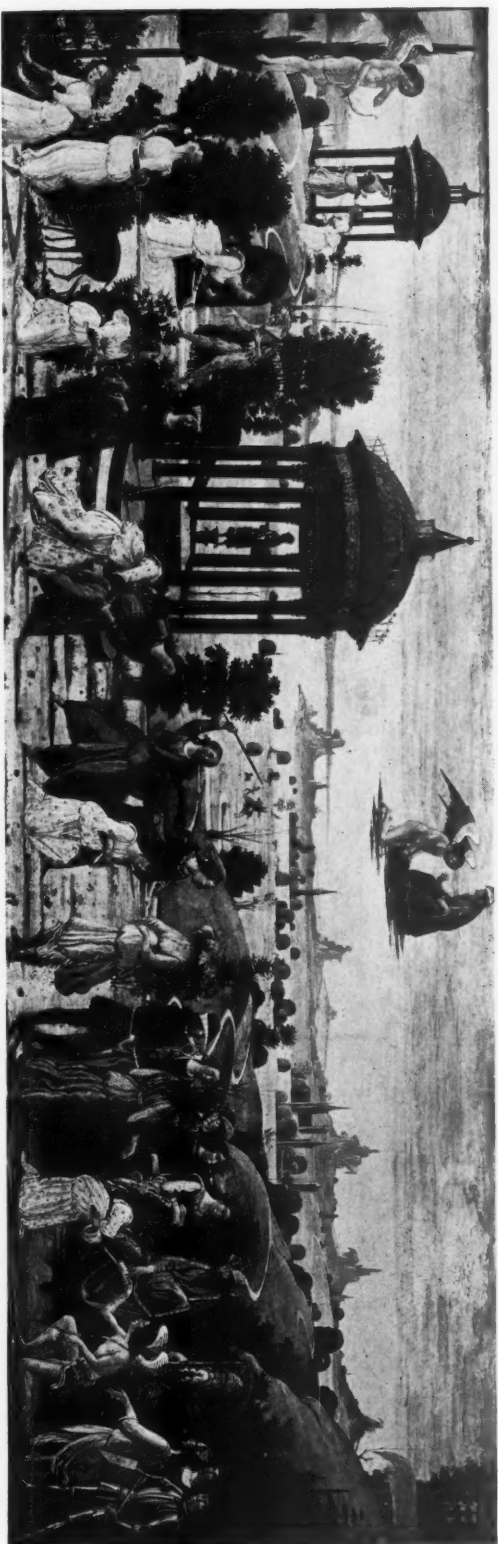


FIG. 3. JACOPO SELLAIO: AMOR AND PSYCHE  
Berlin Museum



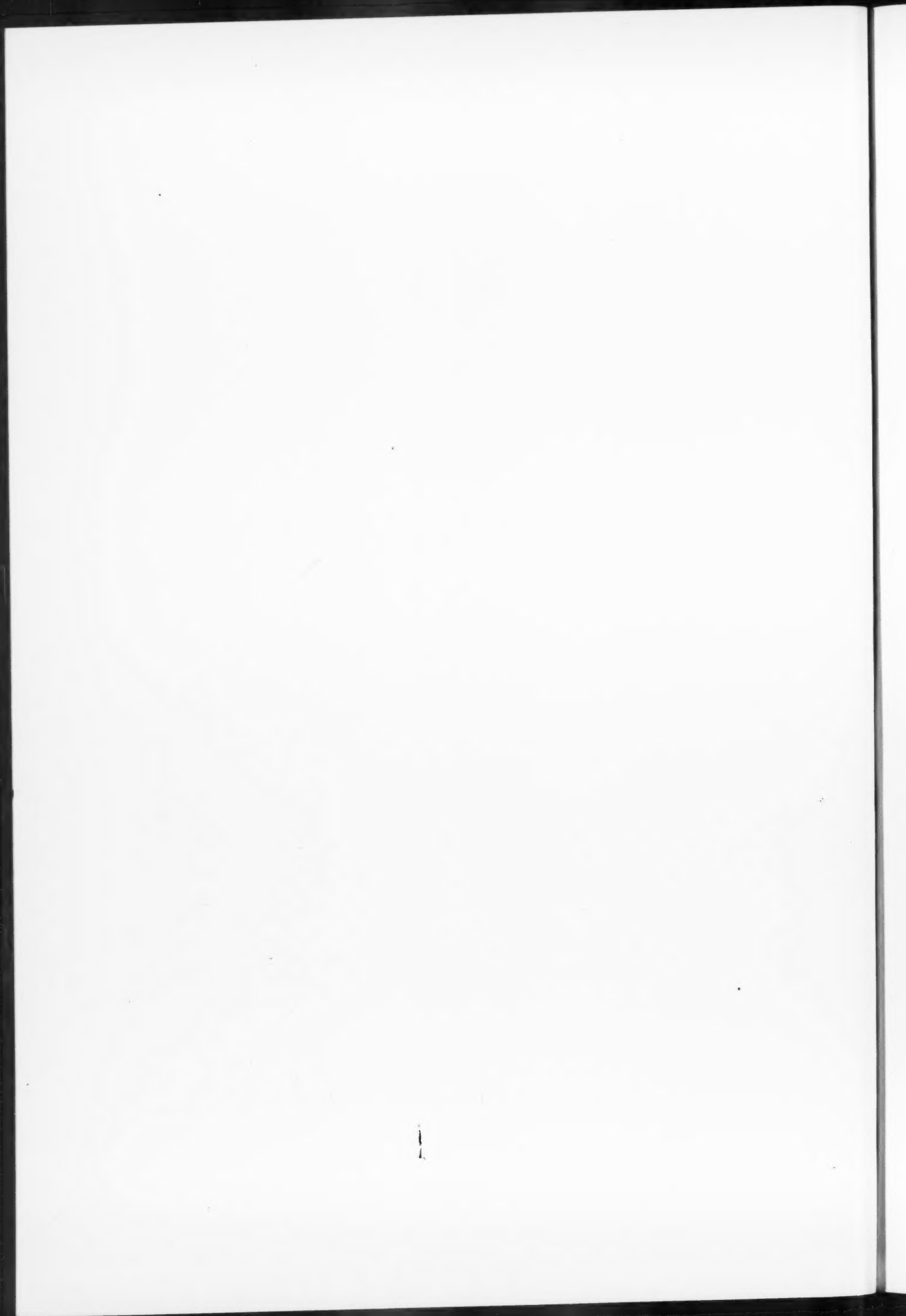




FIG. 2. SIENESE: TRIONFO DELLA CASTITA  
*Munster University*

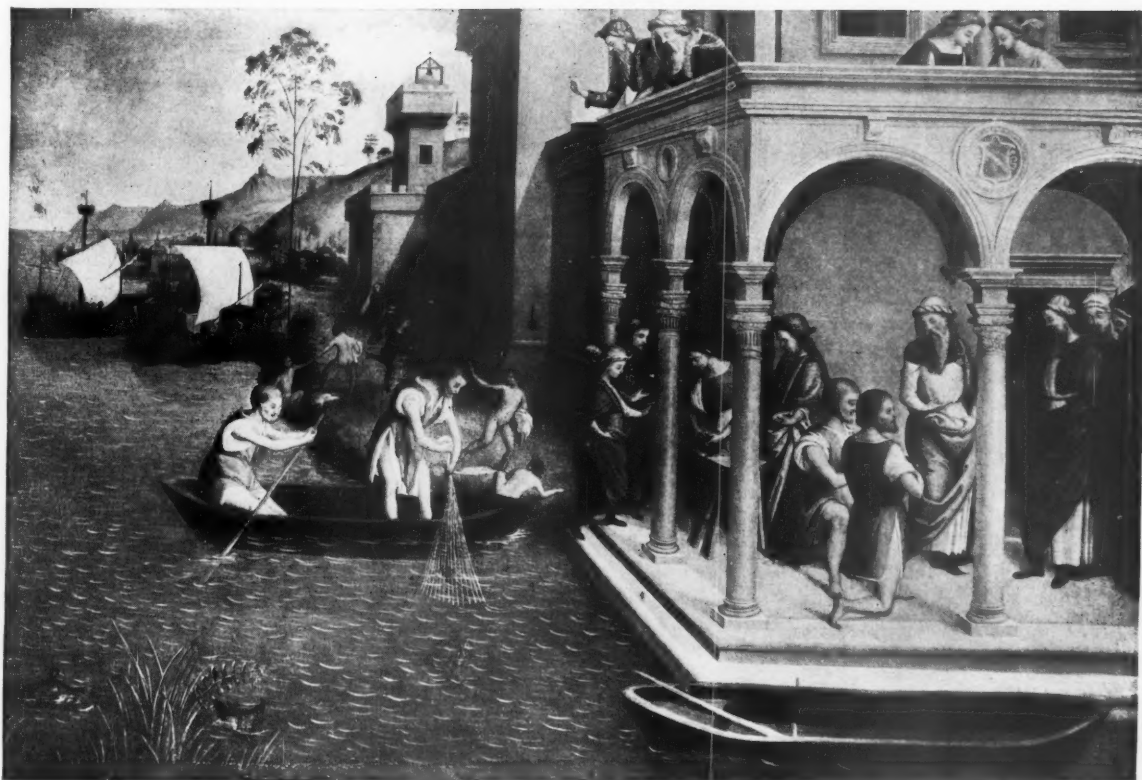
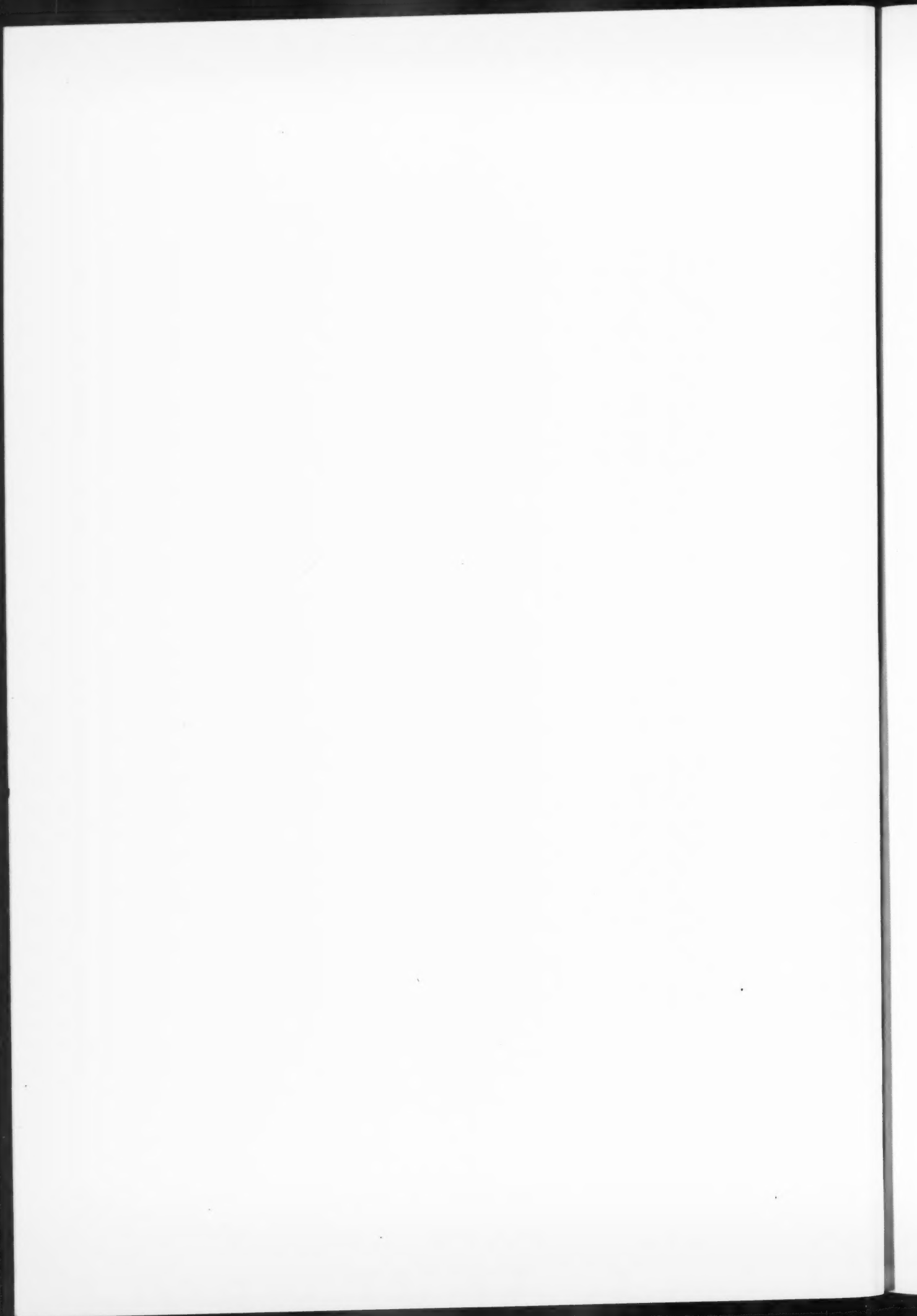


FIG. 4. SCHOOL OF SPAGNA: POLYCRATES AND THE RING  
*Collection of Dr. Bloch, Vienna*







Amphitryon married his niece, Alcmene, the daughter of Electryon, and while he was absent on a punitive expedition against the murderers of her brothers, Zeus visited Alcmene and she bore him a son, Hercules. The jealous Hera plotted the child's destruction and placed serpents in his cradle, which, however, Hercules strangled. Later she placed him in servitude to the despicable Eurystheus.

We are now in a position to understand the very interesting although partly unfinished Cassoni painting from the collection of Baron von Nemes in Munich (Fig. 1). On the left we see King Amphitryon preparing to depart. The vessels lie ready; the soldiers are armed and in the distance we see the towers of Tiryns. The second picture shows Amphitryon giving Alcmene a last farewell embrace while two pages wait impatiently outside the door of their room. In the third scene Zeus is shown above the bed of Alcmene, who supports herself on her elbow, while in the foreground the new-born Hercules lies in his cradle and the nurse exclaims in amazement at his strength. In the last scene we see Hera's emissary — a black-clad devil with the serpents. Hercules, however, protected by his all-powerful father evades the danger, while a serving maid calls to the distracted Alcmene for help.

This painting which measures 2,01 x 0,58 cent. is, as far as I know, the only Cassoni painting devoted to the legend of Hercules. He appears often elsewhere, however, in company with the classic heroes. For instance in the voyage of Jason where he loses his beloved Hylas and seeks in vain for him for a year. We find him in subjection to Omphale, and in another instance guarding with his sweet Icicle the flame of a fireplace in the Castle of Urbino. The deliverance of Prometheus has also been painted. This is the only painting I know of, however, of his childhood with his mother Alcmene, and there exists apparently no portrayal of his twelve labors, although the legend of Hercules was available for students in the *Iliad*, 14, 323; and in the *Odyssey*, 11, 266, and his subjection to Eurystheus is described in the *Iliad*, 19, 95.

The legend of Hercules as applied to the front of a wedding chest has of course a symbolic meaning which might approximately be described as follows:

"To you who on your marriage day receive this chest, we wish that the son whom you soon will bear may be strong as Hercules, for your husband is god-like as Zeus and you beautiful as Alcmene." This Cassoni was painted about 1460 by a Sienese who stood in close relationship to Sassetta.

The charming "Desco" (1112) from the Münster University collec-

tion belongs to the same school (Fig. 2), although it is the work of a different master. These "deschi" were often birthday gifts on which the nurse offered the first food and red wine from the neighbours. Frankly they were only presented on the birth of a male child. Girls were ignored. Our illustration depicts a triumphal progress from Petrarch, who, as we know wrote six "Trionfi," of which the first the "Trionfi dell'Aurore" has been most often illustrated. Our particular painting represents his "Trionfi della Castita." . . . In these paintings celebrating virginity the car is generally drawn by two unicorns, but here white horses are harnessed to it and the unicorn has sprung onto the driver's seat and pressed his long horn under the elbow of the goddess. Numerous beautiful maidens follow the richly decorated car. Naturally there are no men. The maidens in this instance have none of the attributes which sometimes distinguish them elsewhere, and consequently we cannot say if they are meant to represent Iuccia, Lucretia, Virginia, Billa and Clochia, although we recognize the severe but noble Vestal tribe of early Roman legend.

When I published my first volume of *Cassoni* in 1915, I knew of two paintings by Lellais in the Boston Museum of Fine Arts and in the Fitzwilliam Museum in Cambridge, which depicted the legend of Cupid and Psyche. Both paintings, however, only told the first part of the story up to the moment of Cupid's abandonment of Psyche. Since that time several other Psyche paintings have been discovered of which the most important probably are the two panels by the Master of Paris which the Berlin Museum received several months ago as a bequest from Mr. Ed. Simon, and which were painted about 1448.

These panels which depict this tender love story in its entirety to its conclusion with the marriage of the lovers were published by me in the *Zeitschrift für Bildende Kunst*. In the meantime, however, the second portions of the two panels in Boston and Cambridge have come to light in the collection of Mr. Pröhl in Amsterdam who obtained them from a private collection in England.

On the left we see Psyche kneeling in despair at the foot of a pine tree while Cupid appears overhead and advises his beloved to placate the anger of Venus. Psyche seeks help in vain from Ceres, from Neptune and from Juno. She then appeals to Venus herself, who at first repulses and beats her, but finally relents, at the request of Zeus, receives Psyche graciously and amid the approval of the assembled gods celebrates her marriage to Cupid.

It is important to know this Psyche legend in its entirety, for it must

have been painted about 1420, twenty-five years before Raffael painted his touching portrayal of the Psyche legend in the Farnesina in Rome which, as is well known, was never completed. From the earlier painting we can reconstruct to some extent the twenty episodes of this legend as Raffael had planned them, for these Cassoni paintings were more than once the precursors and pace-makers for the great Cinquecento frescoes. For instance Leonardo's and Michael Angelo's famous cartoons of the battle of Anghiari and the bathing soldiers had their precursors in two battle scenes of the "Master of the Anghiari" painted about 1440, of which the second depicts the Conquest of Pisa which Michael Angelo had originally intended to paint.

I will close this short essay by describing a picture owned by Dr. Bloch of Vienna (Fig. 4). We all know the story of the Venetian Doge who threw his ring into the sea in the firm conviction that he had lost it forever, only to have his cook recover it later from the belly of a fish. This story, as a matter of fact, has a classical precedent, and Schiller's famous poem on the subject, "Er stand auf seines Daches Zinnen," was inspired from a tale by Herodotus.

Polycrates of Samos was the hero of this tale, and our painting shows an open loggia with four arches which break the line of the solid wall and give directly onto the Sea of Samos. Polycrates and Amasis of Egypt stand on the balcony above the loggia and the former is in the act of throwing the ring into the water. Below are shown two fisherfolk landing and bringing their catch to the king. Finally we see the cook opening up the fish and discovering the ring. Some decorative sailing boats, a tower and a vista of hills form the background of the painting.

In this instance, too, we are dealing with a unique example, at least I know of no other version of this scene. The manner suggests Umbria and the School of Spagna.

The above examples will suffice to show how gaily, symbolically, and charmingly these Cassoni paintings coined afresh the gold of the old legends for the men and women of the Italian Quattrocento. There are numerous Cassoni paintings in American private collections, some of which I have described from time to time in these pages. To rightly appreciate them, however, they must be seen in relation to one another. These paintings treat of the legends of Greek and Roman mythology, of incidents in Roman history, of scenes from Boccaccio and other story tellers for their art deals with profane matters, and leaves sacred themes to paintings destined for the church.

## PRIMITIVES AT BURLINGTON HOUSE

BY EVELYN FOSTER EDWARDS

*Reading, England*

THE axe of modern aesthetic criticism, laid to the encrusted roots of traditional theories and attributions, has pared away much anomalous matter, accumulated by an easy-going, loose connoisseurship.

Under its stroke the picturesque legend of Cimabue and the shepherd-boy crumbles; and Giotto's art is shewn to be no mere accidental eruption, but an intense expression of the Italian's innate consciousness of generalized, solid form. The heterogeneous sources from which, after a long hibernation, the classical tradition re-asserted itself during the thirteenth century, is still matter for speculation. Nevertheless, for the immediate derivation of Giotto's art, we must turn to the great Roman artist, Cavallini (Fig. 2), whose name is associated with many of the more important frescoes in the Upper Church at Assisi, and who, as conclusively proved by modern scholarship, was Giotto's master.

At the same time, the more anthropomorphic aspect gradually given to the hieratic, Pagan deities was certainly due in part to the humanizing effects of St. Francis' teaching. Its artistic manifestation diffused throughout Umbria in the curious creations of Giunta Pisano (Fig. 1), give a crude, over-emphasized foretaste of Giotto's dramatic interpretations of human sentiment.

The stark, monumental forms of the latter (Fig. 3) soften, and lose something of their virility in the hands of Nardo di Cione (Fig. 4) and Lorenzo Monaco (Fig. 5), tempted as they were by certain exotic tendencies; but, through the immensely vital personality of Masaccio, the tradition — the quintessence of orthodox Italian art — is firmly re-established.

The first of our examples, taken from the Italian Exhibition at Burlington House, is a rare panel by Giunta Pisano, similar in type to the other extant Crucifixions by him, one at Pisa, the other at Assisi. In the tense, dramatic rendering of the two mourners, and the tragic vehemence of their grief; in the sober, peculiar colouring; in the curved and writhing body of Christ, his drooping head, closed eyes and agonized expression, one recognizes the first tentative gropings after a more liberal expression — Franciscan consciousness of the Redeemer's suffering, tugging at the strings with which a stereotyped iconographic system had imprisoned the emotions; and although the type was evolved in



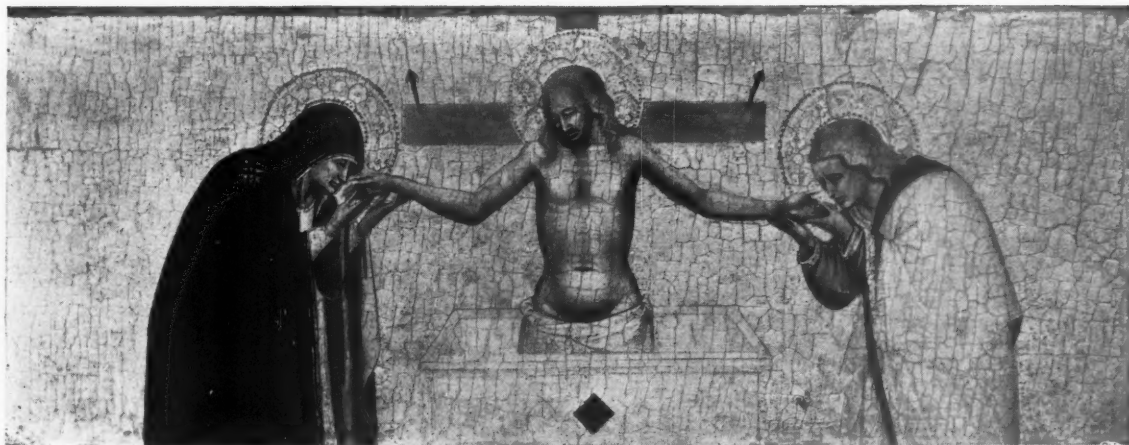


FIG. 4. NARDO DI CIONE: THE DEAD CHRIST SUPPORTED BY THE VIRGIN AND ST. JOHN

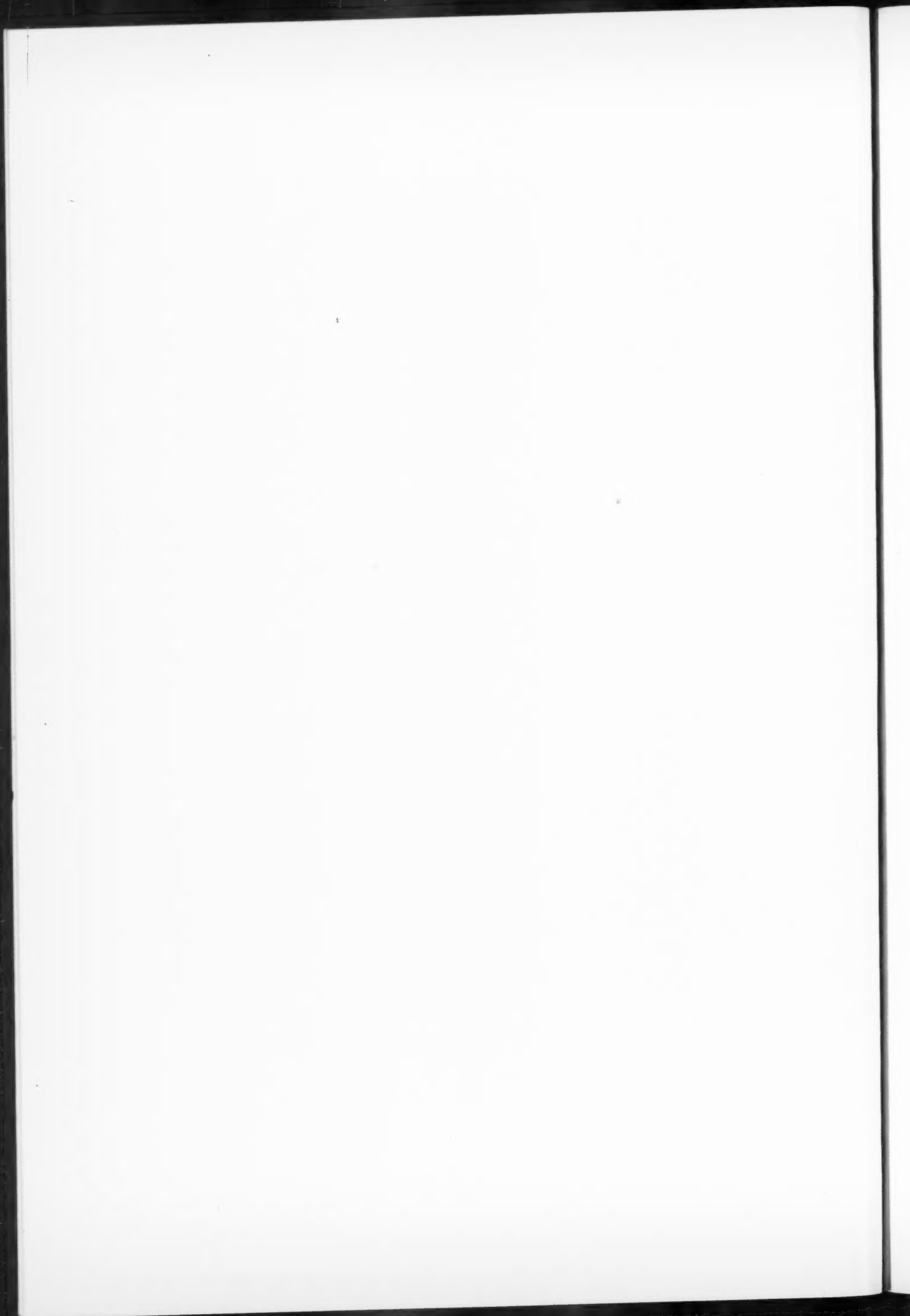


FIG. 1. GIUNTA PISANO: THE CRUCIFIXION  
*Property of Henry Harris*



FIG. 2. PIETRO CAVALLINI: THE NATIVITY  
*Property of Major Gamber Parry*





Byzantium during the eleventh and twelfth centuries, by the time it penetrated into Italian art early in the Duecento,<sup>1</sup> the spirit which animated it was that of the religious revival.

Yet the point of innovation must not be over-emphasized. The elongated forms; the gaunt figure of St. John, hovering unsteadily on the brink of space, the oriental, schematic folds of his drapery and the conventional rendering of the human anatomy warn us that, despite this new spirit, Giunta had barely escaped from the hide-bound authority which an austere ecclesiasticism still exercised in art as in religion.

An entirely different atmosphere animates the Nativity by a follower of Cavallini. The exquisite, almost riotous pattern of colour, the decorative flow of line are in keeping with the narrative treatment of the subject; while a quiet humour and tender gaiety — uncommon in these early pictures — give a very human touch to the graceful forms.

The artist — whoever he was — has inherited something of the fine plastic sense which so impressed Ghiberti<sup>2</sup> in the work of the great Roman master, and which breaks through the evident reminiscences of Byzantine influence — the gold hatchings on the Virgin's cloak, the symbolic treatment of the leaves and flowers. The illusion of perspective, too, is most elementary, but with amazing dexterity, the artist has utilized the sweeping lines of the cliff's edge to link up the succession of diverse incidents and create coördinate unity between the various parts; and in so doing, avoids any suggestion of overcrowding. His keen naturalistic observation is especially noticeable in the group of two women, washing the Infant Christ, and in the animated gestures of the shepherds receiving the glad tidings. Add to this the expressiveness of the eyes and the vivacity of the gestures and it is easy to understand where Giotto found his artistic *pied-à-terre*.

We pass by other examples of the Roman school and come to two unobtrusive little panels, each bearing the impress of distinctly individual qualities of mind; the one dramatically, the other lyrically conceived, but having in common the essential rightness of formal relations as the deciding aesthetic factor. The tiny Nativity (Fig. 3) belonging to M. Stoclet, Brussels, bears a conjectural attribution to Giotto, and has never before been published or exhibited. We say "conjectural," but as Mr. Roger Fry points out, "could anyone but Giotto have given the same consistency and logical coherence to this purely traditional Byzantine design!"; and, moreover, it is interesting to compare it with

<sup>1</sup> Borenius, in the "Burlington Magazine." Vol. XXXIX.

<sup>2</sup> Van Marle, "Development of the Italian Schools of Painting." Vol. IV.

the entirely original treatment of the subject in the Arena frescoes at Padua, and also, for lesser points of resemblance with the Nativity and Adoration of the Magi — an unexpected, but successful combination of two distinct subjects — in the Metropolitan Museum, New York.

Where certain details are concerned, the analogy between the Paduan fresco and M. Stoclet's panel is marked. In both, Mary dominates the scene, lying on a ledge of rock, half-way up the picture and leaning round towards the Child, who is slightly raised in its crib. In both, the crouched figure of Joseph is seated solidly on the ground on a lower level, resting his face on his left hand in an attitude of bored resignation. The improvised roofing, supported by four poles shews similar, if not identical, treatment; and re-appears again in the New York panel; while the basaltic mass of the rocky background, in each case, gives coherence and effective unity to the whole design.

Wherever in the Brussels Nativity and the Arena fresco, a difference exists between the placing of the figures in relation to the constructive framework, the alteration is in favour of the broader, clearer spacing, the more lucid illustrative qualities of the fresco. For Giotto's artistic style was undoubtedly better suited to large open wall surfaces than to small-scale tempera work. This becomes evident in considering his precocious familiarity with the principles of space composition. In the fresco, the inter-relation of the three horizontal planes clearly indicate dimensions of depth and height.<sup>3</sup> In M. Stoclet's panel, although the idea of recession is implicit in the relative position of the figures to each other, and marks a tremendous advance beyond the composition on a flat, vertical plane, yet the more concentrated, and slightly cramped nature of the design tends to blur the distinction between the three planes.

Nevertheless we have in the Brussels panel something of Giotto's intense human feeling; his unique power of giving plausible actuality to a scene which, at the same time, lifted above humdrum banality, he endows with universal significance. Perhaps his great success is due to the simplicity of his attack upon our apprehension. His lines define clearly and briefly, but with vital import, the rounded contours. His bulky forms are placed decisively in the enveloping atmosphere, with the utmost artistic economy, so that our attention is easily concentrated on their immediate importance, their essential value to the organic whole, and not frittered away on incidental side shows. It is, in short, the conception of an exact and powerful thing an Italian realist

<sup>3</sup> Osvald Siren, "Giotto and some of his followers."





FIG. 3. ATTRIBUTED TO GIOTTO DI BORDONE: 'THE NATIVITY'  
*Property of Mon. Adolphe Sierck, Brussels*



FIG. 5. LORENZO MONACO: A LEGEND OF ST. BENEDICT  
*Property of Viscount Rothemann*



occupied with the generalized aspect of the design as opposed, for instance, to a Northerner's preoccupation with its particular details. He seems coldly and passionlessly determined to get his conception over into comprehensive expression and does it without self-consciousness or preciousness or elaboration.

Nardo di Cione was, temperamentally, the antithesis of Giotto; and, if the latter's influence obviously haunts his work, the subtle overtones of sentiment reveal a more sophisticated, refined intelligence, a more fastidious feeling, with, consequently a less direct and instant appeal. Painting being his sole metier, Nardo was not tempted, as were the Jacks-of-all-the-arts among his contemporaries, to venture beyond the specific possibilities of his own medium and usurp the province of others for pictorial purposes. The admirably posed design of his *Pieta* (Fig. 4) is effected by the formal mass of the two mourners, balanced on the outstretched arms of the pivotal, central figure, and is of exquisite decorative quality. The persuasive modelling of the torso and the *finesse* with which the tapering hands are fashioned, show how meticulous Nardo was as a craftsman; while the "type" with its elliptical iris, its "mock-ferocity of aspect and feline passivity"<sup>4</sup> bear a family resemblance to other works by the same hand, notably *The Baptist* in the Yale collection, and the three *Evangelists* in the National Gallery, London.

The hushed atmosphere and ineffable stillness which pervades the composition — an effect which the horizontal lines help to heighten — suggest a moment of universal suspension while the two bending figures perform their simple act of devotion; their diffidence and troubled expression, hinting at a state of nervous over-tension, and evoking a mood common among the highly-strung, often ecstatic Sienese.

Indeed, in Cione as in Lorenzo Monaco, the cross-current influences are difficult to evaluate, individual taste instinctively emphasizing the elements for which it feels closest affinity. Yet the fact that Florence conceded very little to the predominant extraneous force through the period of artistic transition early in the Quattrocento, points again to the persistent, and essentially indigenous qualities of the Giottesque tradition. While Lombard masters, as Pisanello in Verona and Gentile da Fabriano, made wholesale use of Gothic infiltrations, Lorenzo Monaco merely toyed with the more exaggerated fantastic aspects of the movement during the short period he was working as a miniaturist (1408-1413). For the rest, he steered a fairly balanced middle-course

<sup>4</sup> Richard Offner, "Art in America and Elsewhere." April, 1924.

between his native Sienese heritage of elegance and rhythmic line and the plastic elements inculcated by his master, Agnolo Gaddi.

The similarity in treatment and *matiere* between Viscount Rothermere's *A Legend of St. Benedict* (Fig. 5) and one of the predella panels, belonging to the large *Coronation of the Virgin* in the Uffizi suggests that the former dates from approximately the same time (1413) — that is, from the artist's post-extreme — Gothic period. It is chiefly of interest for its illustrative qualities. St. Benedict, in the customary white habit of his order, is shewn in a cave at Subiaco; while from above the hermit, Romano, lowers food to him in a basket. The persuasive tone is of a neutral, though not unpleasing dun-colour; the rocks, too flaccid in texture to be convincing and the trees, of a curiously uninventive stereotyped formation re-appear in a number of his pictures — *The Birth of Christ*, belonging to Herr Kaufman, Berlin, *The Flight into Egypt*, Museum, Altenburg, for instance. The sentiment is scarcely profound, and yet, when all deductions are made the simple attractiveness of the ideal, the quiet piety and fascinating story-telling powers of the artist compensate in large measure for the lack of greater artistic merits.

JEREMIAH DUMMER'S PORTRAITS OF  
JOHN CONEY, SILVERSMITH,  
AND MARY ATWATER CONEY, HIS WIFE

By FREDERICK W. COBURN

*Lowell, Massachusetts*

IMPORTANT in this century's recovery of the annals of colonial artistry is the discovery, now made known, of portraits of John Coney (1655-1722), silversmith, of Boston, and of his wife, Mary Atwater Coney, both signed as from the hand of their brother-in-law, Jeremiah Dummer (1645-1718), silversmith, engraver and limner.



It begins to be possible, thanks to successive publications of the John Hull diary, of illustrated articles on Dummer and his self-portrait, discovered in 1921, of Francis H. Bigelow's intensive researches, the publication in 1929 of Mary Lovering Holman's "Ancestors and Descendants of John Coney, of Boston, England, and Boston, Massachusetts," and now by the revelations attendant upon the finding of these canvases, actually to set forth something about the personality of some of the artists who worked tastefully and even magnificently in gold and silver in the Puritan capital, a town whose life has often been presumed to have been barren and inartistic. Hull has left his own documentation, and a very human, lovable man he was. Pictures of the stately and aristocratic Dummer may be glimpsed through many entries in the journal of his first cousin, Judge Samuel Sewall. Coney, too, was a near neighbor of the journalizing judge who mentions him in several connections.

The appearance of the Coney portraits, incidentally, has added to the celebrity of their maker, Jeremiah Dummer, whose self-portrait and that of his wife, Anna Atwater Dummer, in oval frames almost precisely similar to those of the Coney paintings, have created material for a new chapter in the history of American art. Five likenesses have been definitely attributed to Dummer, and several other portraits of his period are noted as resembling these in style and facture.

The material for a biographical sketch of John Coney, junior, as he was known to his contemporaries, is not extensive, though he holds a key position among colonial smiths. His father, also John Coney, was a cooper of the North End, born in Lincolnshire, England, and brought as a young boy to Boston in 1634 by his stepfather, Oliver Mellows. The elder Coney was a nephew of Rev. John Cotton, minister of the First Church of Boston, and thus was well connected. He had ancestry of his own, for the genealogy of the Coneys of Kirton and Frampton, villages near Boston, England, has been carefully established. John Coney, the cooper, married at Boston, Massachusetts, June 20, 1654, Elizabeth Nash, daughter of Robert Nash, butcher, one whose slaughterhouse gave the Boston authorities much trouble.

The birth of the future silversmith is thus chronicled in *Boston Records* (vol. ix, p. 311): "Conney, John, sonne of John and Elizabeth borne 8 Jan 1655." Regarding his upbringing and education information is lacking. Quite likely the thought of rearing him to be an artist in the precious metals was suggested by the good start which Jeremiah Dummer, a youth of one of the first families, had already made in consequence of his eight years' apprenticeship in the shop of Hull & Sander-

son. By 1679, at all events, John Coney, then 24 years old, was evidently already established in the trade, for he took the responsibility of guaranteeing that an English goldsmith, his shop assistant, should not become a public charge, as per the following agreement: "I, John Coney junr doe binde myselfe to Thomas Brattle Treasr for the Towne of Boston in the Sum of forty pounds yt Nathaniell Gay, Gouldsmith, Shall not be Chargeable to the Towne."

Coney's father was one of the public men of Boston who "from 1668," as says the "History of the Ancient and Honorable Artillery Company," "when he was elected constable until his decease in 1690, held some kind of office nearly all the time." He was also a sergeant in the Artillery Company. The son John, in 1681, was listed as a private of Capt. Hutchinson's Company. In 1688 he was chosen one of the eight constables of the town. Concerning this election Judge Sewall has an entry as follows: "Monday, May 21, 1688. Town meeting. On vote for constable Jno Coney and Isaac Griggs had at first 32 each: so voted again, and Jno Coney had 35 votes. No prayer."

John Coney, the silversmith, married about 1683, Sarah Blackman, born at Stratford, Connecticut, April 25, 1658. She died at Boston, April 17, 1694.

Coney's family connection with the Dummers came about through his second marriage, in 1694, to Mary, daughter of Joshua Atwater, described as "a busy trader," some time treasurer of the Connecticut colony and ancestor of many Connecticut people. Another Atwater sister, Anna, or Hannah, had previously married Dummer, who painted her portrait.

A daughter of the Coneys, Sarah, was married in 1712 to Samuel Gerrish, bookseller, whose place of business was at the lower end of Cornhill near the Old Brick Meeting House. An account of these nuptials, in the Sewall diary, gives a little picture of the social life in which Mr. and Mrs. Coney were notable figures. On May 8, Sewall wrote: "At night Dr. Increase Mather married Mr. Saml Gerrish and Mrs. Sarah Coney; Dr. Cotton Mather pray'd last. P.S. 9: 13—2½ staves. I set Windsor Tune. Had Gloves, Sack, Posset and Cake. Mr. Gerrish, the minister and Mr. Pemberton, Joseph, went to Lecture but was somewhat faint after it, being the first of his going abroad after his sickness, and was not there. The whole family was Invited."

Again, according to the diarist:

"May 13, 1712. My wife visits the Bride and Bridegroom at Mr. Coney's."

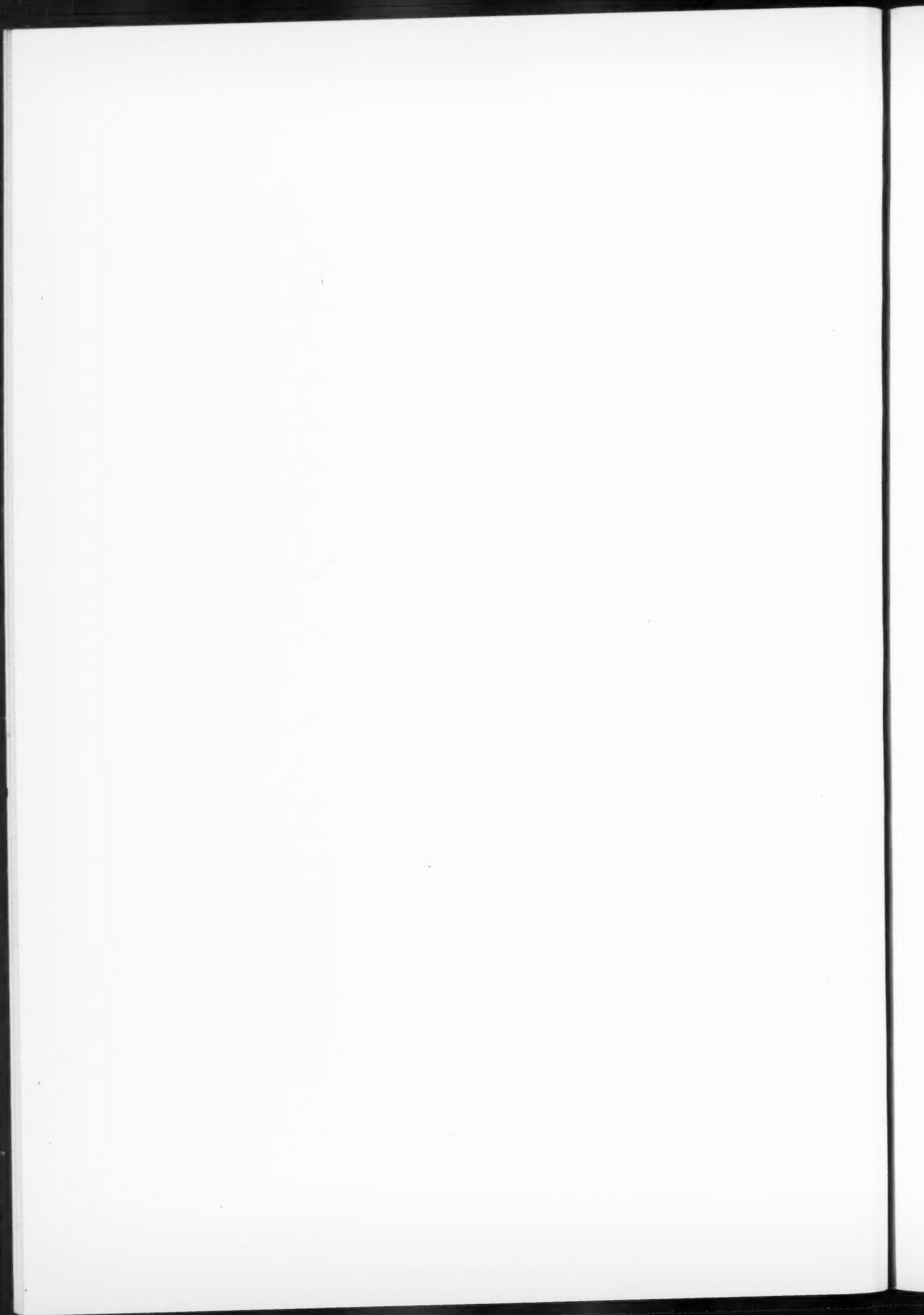


JEREMIAH DUMMER: JOHN CONEY, 1655-1722

*Property of Mr. Henry Davis Sleeper, Boston*



JEREMIAH DUMMER: MARY ATWATER CONEY





Only imaginatively can the shop conducted by John Coney, brazier and silversmith, be described. It never occurred to old-time diarists to tell about visits at places of business. One conjectures reasonably that Coney, the artist-artizan, must have had a sense of humor, for he adopted as a trade-mark, which is stamped on his extant pieces, a cony, or rabbit, outlined under his initials. As a good Puritan he evidently knew the passage, Ps. 18: "The high hills are a refuge for the wild goats, and the rocks for the conies."

Apprentices must have come and gone, at the Coney shop. The names of two of them are of record. One of them was Nathaniel Morse (1685-1748), who in 1741 engraved a portrait of Rev. Matthew Henry that is among the rarities prized by collectors. Another apprentice of Coney's was Apollos Rivoire (1702-1754), a French Huguenot, born at Riancaud, who arrived at Boston aged 15. This youth, after entering Coney's shop, anglicised his name to "Paul Revere." He was the father, it is needless to say, of a famous patriot who was also a good silversmith. The Reveres' tradition of sound and ingenious craftsmanship began under John Coney who had it, via his brother-in-law, Jeremiah Dummer, from John Hull and Robert Sanderson.

A member of the Second Church in Boston, an exemplary citizen and prosperous according to the standards of his town and time, Coney lived out his life. He was buried in the Granary Burying Ground where his stone may still be noted.

Administration on the estate of John Coney was granted to "Mary Coney, widow, and Samuel Gerrish, Bookseller, of Boston," on September 3, 1722. Their inventory showed an estate valued at £2516, a large fortune for those days.

The widow's passing was interestingly recorded by Jeremiah Bumstead, diarist, under date of March 12, 1726, as follows:

"Mrs. Mary Atwater, a person of great prudence and piety and good education: first Mr. John Clark married her by whom she had her eldest daughter Mary, first Pemberton, now Campbell. When she was a widow Mr. John Coney married her, being a Widower, by whom he had four daughters. Mr. Coney died more than three years ago and now his widow died somewhat suddenly on Tuesday morning, March 12, and was interred in one of the new tombs of the South burying place; Bearers Sam Sewall, John Clark, Esqr., Capt John Ballantine. Was buried from her daughter (Mrs. Edward) Bromfield's. His honor the Lieut. Govr. followed his Aunt as a Mourner and his lady. Thus death by its regardless stroke mows down all before it, making no distinction between

our most prudent and Charming Friends and others. May we learn more entirely to delight and trust in God who is altogether lovely and lives forever. Three Sams being bearers together on the right side occasioned my binding all the bearers up together in the bond:

'Three Sams, two Johns and one good Tom  
Bore prudent Mary to her Tomb.' "

Many of the beautifully made pieces that issued from the Coney establishment Mr. Bigelow has listed and described in his book on colonial silver. One of the most famous of these works is the large confiture box, or sugar-box, as the colonist called it, which has been given to the Boston Museum of Fine Arts by Mrs. Joseph R. Churchill in memory of her mother. Any account of his production would necessarily include a pretty beaker in the collection of the Old South Church, Boston; a tankard given by the smith's heirs to the Second Church of Boston in 1725; a delicious caudle cup at the Congregational Church, Stratford, Conn.; a baptismal basin at the Second Congregational Church, Marblehead, from which Agnes Surriage was baptized; a spoon belonging to the First Parish Church, Tyngsboro, Mass.; a table salt with the initials "S.M." at the Museum of Fine Arts; a fine chocolate pot given to the last named museum in 1929 by Edward J. Holmes, director.

The oval frames which are on the portraits of Mr. and Mrs. Coney, Mr. and Mrs. Dummer, and on the portrait of Gov. Sir William Phips by Thomas Child (1658-1706), are one of the incidentally interesting discoveries of this period of colonial art. They look to have come from the same shop. Since Child, described as a painter stainer, a former apprentice of the Worshipful Company of Painters at London, maintained a shop in Hanover street, and as he is known to have done interior decorative work, as for the residence of the headmaster of the Latin School and for Castle William, it is a plausible conjecture that these strikingly handsome frames were part of his output, or else were imported by him.

The Coney portraits became in 1929 the property of Henry Davis Sleeper, Esq., of Boston. Their pedigree shows that the second owner was Samuel Dummer, son of the artist, who settled at Wilmington, Massachusetts, where he died February 6, 1738. His widow, Elizabeth, married as her second husband, Rev. Daniel Rogers. Their son was Jeremiah Dummer Rogers, of Littleton, Massachusetts, the third owner. From Jeremiah Dummer Rogers, Jr., the portraits came into possession

of his daughter, Frances Rogers, who married Charles Whitcomb, of London, England. Grandchildren of this union are living, in 1930, in New York City and Manchester, New Hampshire.

## NATHANIEL JOCELYN, ENGRAVER AND PORTRAIT PAINTER

BY FREDERIC FAIRCHILD SHERMAN

*New York City*

THERE were in Connecticut in the first third of the nineteenth century a number of copperplate engravers, among them Elkanah Tisdale, Samuel Danforth, Amos Doolittle, Abel Buel, the silversmith; Asaph Willard, the instructor of Fairchild, Kimberley and John Cheney; Abner Reed, Joel Allen, also a silversmith; Gideon Fairman, Luther Allen and Nathaniel Jocelyn and his brother, S. S. Jocelyn. Three of them, Tisdale, Louis Fairchild, the pupil of Willard, and Nathaniel Jocelyn were portrait miniaturists as well and the latter in his later years painted oil portraits almost exclusively.

Nathaniel, the son of Simeon Jocelyn, was born in New Haven, January 3, 1796, and spent practically his entire life there. As a boy he learned the craft of watchmaking, at fifteen beginning the study of drawing, without a master, and at eighteen apprenticing himself to an engraver. Three years thereafter he entered into partnership with Tisdale, Danforth and Willard and eventually, with Danforth, founded the National Bank Note Engraving Company. In 1823 he was in partnership with his brother, S. S., in the engraving and publishing business, and in that year they issued a very creditable Atlas of the United States containing twelve maps in colors, including one of Canada. Nathaniel married, July 5, 1818, Sarah Atwater, daughter of Capt. Samuel Plant of New Haven, by whom he had six daughters and one son, who died in childhood.

His miniatures were presumably all painted during the period of his activity as an engraver or not more than a few years thereafter. The year 1826, when he was thirty, and probably three years after he had given up engraving, might be assumed to mark the limit of his activities as a miniaturist. Some of his earliest portraits were very likely painted in Savannah, Georgia, where he practised his art in 1820.

It is safe to say that during the decade immediately following 1826, when he exhibited in the first National Academy in New York City, he won an enviable position as a portrait painter in oils. In 1826, 1827, 1828 and 1831 he exhibited altogether ten portraits at the Academy. As his name does not appear in the exhibitions there later it seems that he must have elected to return to New Haven and practise there exclusively. He was certainly enough of an artist in his own right to realize his limitations, which are perfectly apparent to others today, and recognizing probably the superiority of other painters exhibiting portraits at the Academy, he wisely chose to escape from competition he could not meet — especially as his talents were highly appreciated in his native city, his townsmen supplying him with commissions sufficient to keep him busy and to provide funds ample to meet his needs. He returned to New Haven with honors for he had been made a member of the American Academy of Fine Arts in 1825 and of the National Academy in 1828, and this must have been sufficient evidence of the esteem in which his art was held in the metropolis to impress his fellow citizens in New Haven.

While his portraiture lacks something of the technical finish of that of Waldo and Jewett, and though he quite often fails lamentably in drawing the figure correctly, his heads are almost invariably fine and probably his likenesses were unusually good. He painted men mostly and his coloring naturally falls within a limited range and the lower register except in exceptional instances. The Mrs. Augustus Street as a young lady, one of his rare female portraits, is a case in point. In this canvas the rich brown of the dress together with the blue of the bow in her cap of lace, the deep brown eyes with their humorous sparkle and the figured India shawl with its cream ground, makes a very happy and lively harmony and one in perfect fitting with the vivacious youthful personality pictured. This portrait and those of Eli Ives and William Leffingwell, all at the Yale Art Gallery, are, in my opinion, the finest of Jocelyn's work so far as I know them. The latter has almost the dignity of a Stuart, the red upholstery of the chair and the sitter's deep brown eyes and fine gray hair showing to advantage against the neutral dark background.



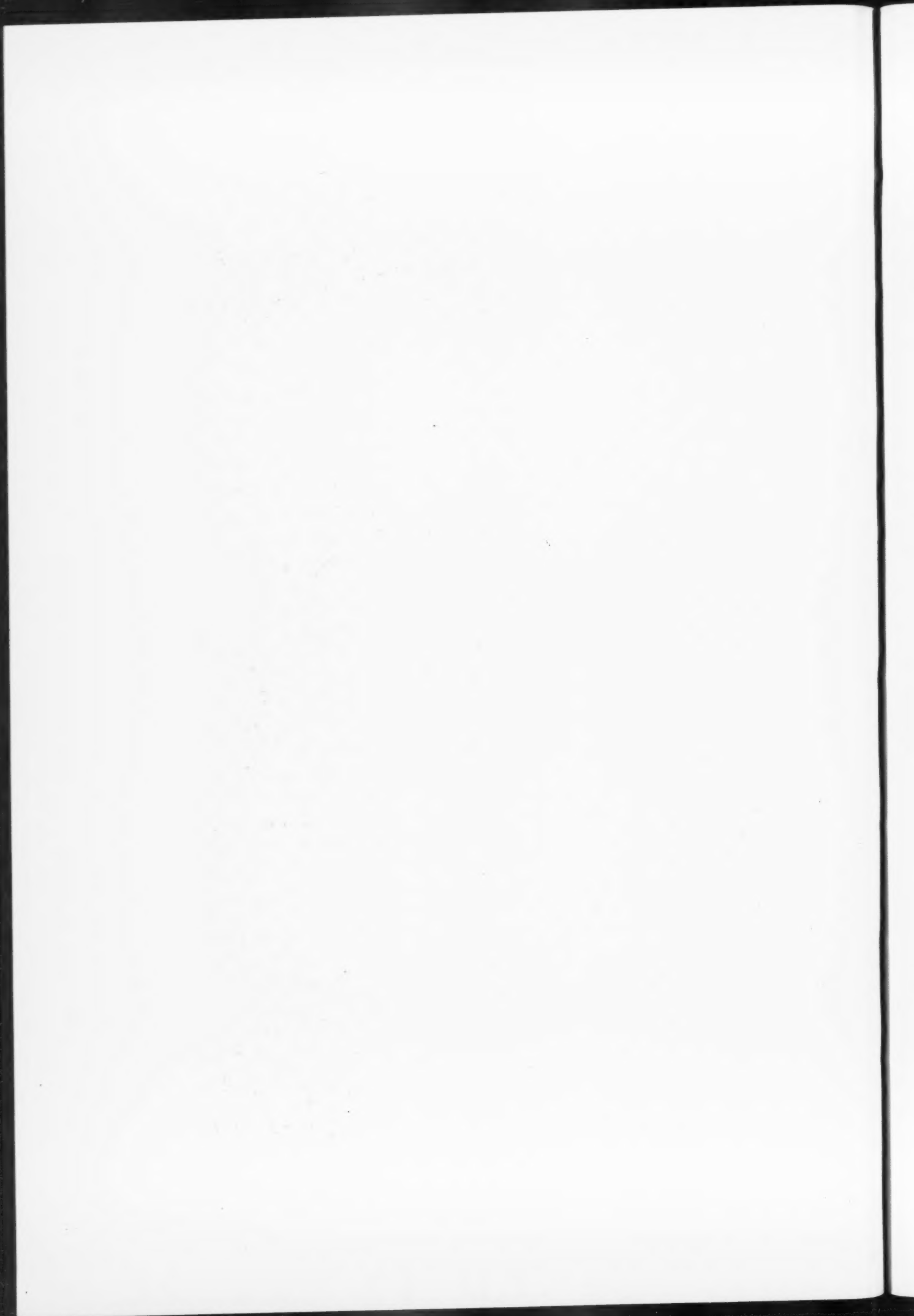


JAMES A. HILLHOUSE  
By NATHANIEL JOCELYN



Mrs. AUGUSTUS R. STREET  
By NATHANIEL JOCELYN

*The Yale Art Gallery, New Haven, Connecticut*

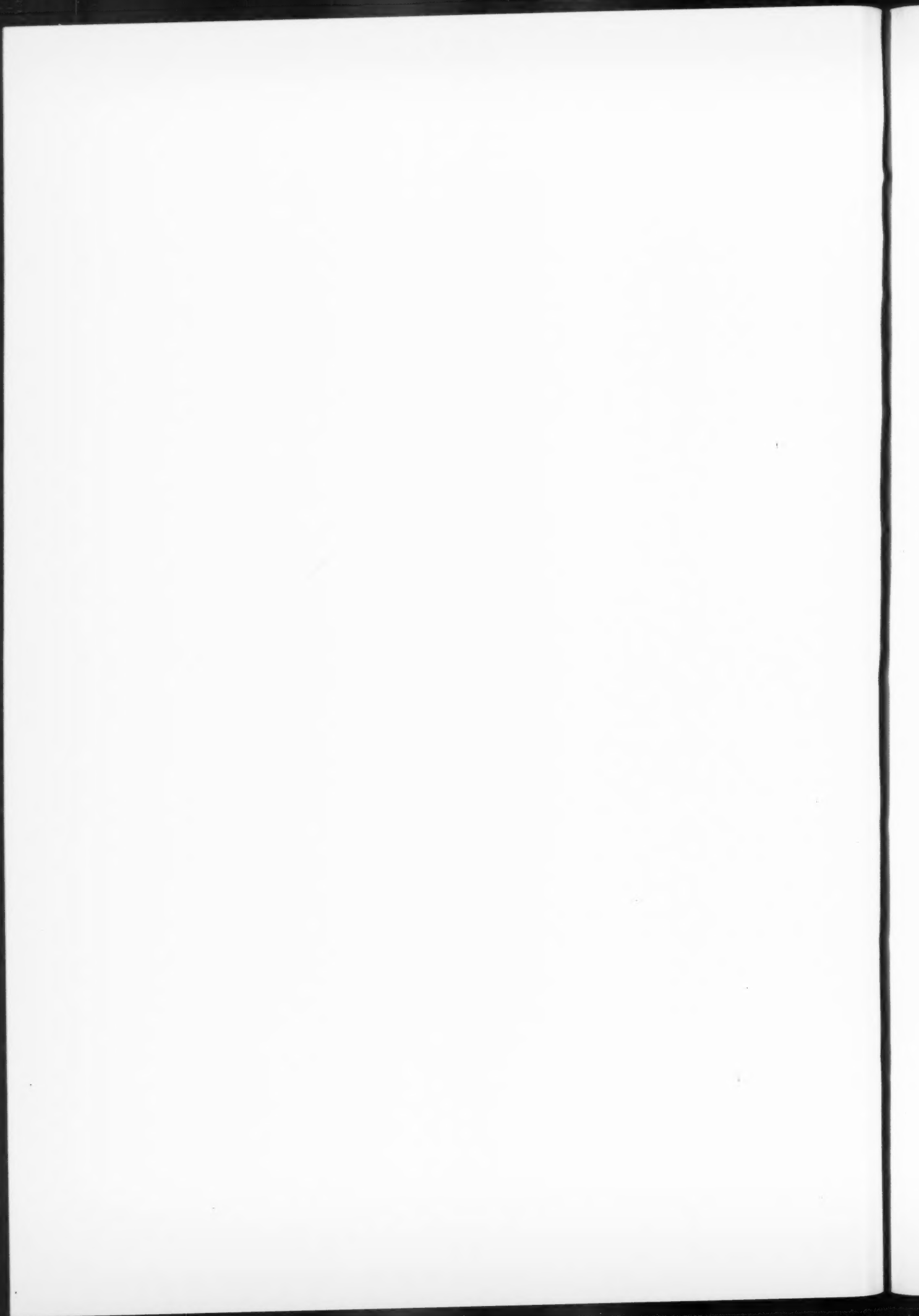




MERVIN CURTIS DEFOREST  
By NATHANIEL JOCELYN

*The Yale Art Gallery, New Haven, Connecticut*

WILLIAM LEFFINGWELL  
By NATHANIEL JOCELYN





Our artist, who was a friend of Samuel F. B. Morse, and went abroad with him in 1829-30, as a portrait painter compares not unfavorably with his friend. Indeed, his best portraits equal, I think, most of Morse's — excepting, of course, masterpieces like the full-length of Lafayette at the City Hall in New York.

From the year 1832, Jocelyn seems to have resided and worked continuously in New Haven. He was a well-known churchman there and for over forty years a deacon of the North Congregational Church. His opinions were sought by his townspeople upon matters of religion and education as well as art and he was responsible in some degree for the ideas governing the construction of the old Yale Art Building. He painted portraits of most of the dignitaries of the town, many of the faculty of the college and had as pupils Thomas Rossiter and William Oliver Stone, who later enjoyed a wide reputation as a portrait painter. His studio was in the Yale Art Building and he had built a home nearby at 212 York Street.

While it can hardly be claimed that Jocelyn was one of the first rank of American portrait painters, I feel that it may be conceded that he stands well among those of the second class. His inability in the drawing and construction of the figure alone preclude the possibility of his appearing with those of his contemporaries who rank above him. To study his product sufficiently to form a competent estimate of its worth one need only examine the fourteen examples at Yale University, only seven or eight of which, however, are in the Art Gallery. Such an examination will discover the impossible figure to the waist of the Rev. Edward E. Atwater, with its consequently enormous head, and the wooden arms of the Prof. J. L. Kingsley and other like inaccuracies of drawing and construction.

Among his most famous portraits in its day was the likeness of Cinquez, the African leader, the bringing of the Armistad Africans, captured by the Spaniards, to New Haven having aroused the artist's sympathies. This canvas may now be seen at the New Haven Colony Historical Society, where there is also a portrait of Jocelyn by Henry Ives Thompson.

Nathaniel Jocelyn died January 13, 1881, at the age of eighty-four, at his home on York Street, New Haven.

## PORTRAITS BY NATHANIEL JOCELYN

- Portrait of a Gentleman. National Academy of Design. Exhibit of 1826.
- Rev. Dr. Taylor. Engraving of this portrait by S. S. Jocelyn exhibited at the  
National Academy of Design, 1826.
- Rev. Mr. Stebbins. National Academy of Design. Exhibit of 1827.
- Portrait of a Gentleman. National Academy of Design. Exhibit of 1827.
- Portrait of a Gentleman. (Lent by D. Dagget.)  
National Academy of Design. Exhibit of 1828.
- Portrait of a Lady. National Academy of Design. Exhibit of 1831.
- Three Portraits of Gentlemen. National Academy of Design. Exhibit of 1831.
- James A. Hillhouse. 1789-1841. Canvas. 30 inches high by 25 inches wide. Yale  
Art Gallery, New Haven, Conn. National Academy of Design. Exhibit of 1828.
- Augustus R. Street. Canvas. 29½ inches high by 24½ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Mrs. Augustus R. Street. Canvas. 29¾ inches high by 24½ inches wide.  
Yale Art Gallery, New Haven, Conn.
- William Leffingwell. 1765-1834. Canvas. 30 inches high by 25 inches wide.  
Yale Art Gallery, New Haven, Conn.
- Mehitable Curtis DeForest. 1751-. Painted 1823 when 72 years of age. Canvas.  
30 inches high by 25 inches wide. Yale Art Gallery, New Haven, Conn.
- Eli Ives. (1779-1861.) Canvas. 43 inches high by 33½ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Roger M. Sherman. 1773-1844. Canvas. 36¼ inches high by 29¼ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Prof. James L. Kingsley. 1778-1852. Canvas. 44 inches high by 35 inches wide.  
Yale Art Gallery, New Haven, Conn.
- Theodore Dwight Woolsey. 1801-1889. Canvas. 36¼ inches high by 28¾ inches  
wide. Yale Art Gallery, New Haven, Conn.
- Chauncey Allen Goodrich. 1790-1860. Canvas. 44 inches high by 35 inches wide.  
Yale Art Gallery, New Haven, Conn.
- Denison Olmsted. 1791-1859. Wood. 36 inches high by 27½ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Rev. Edward E. Atwater. 1816-1887. Canvas. 30 inches high by 25⅞ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Jonathan Knight. 1789-1864. Canvas. 35½ inches high by 44½ inches wide.  
Yale Art Gallery, New Haven, Conn.
- Stephen Mix Mitchell. Canvas. 30½ inches high by 24½ inches wide.  
The Connecticut Historical Society, Hartford, Conn.
- Hannah Grand Mitchell. (Mrs. S. M.). Canvas. 30½ inches high by 24½ inches  
wide. The Connecticut Historical Society, Hartford, Conn.
- Cinque. Canvas. (Rectangular, framed as an oval.) Oval, sight, 29½ inches high  
by 24 inches wide. New Haven Colony Historical Society, New Haven, Conn.
- Nathan Beers. Wooden panel. 25 inches high by 19½ inches wide.  
New Haven Colony Historical Society, New Haven, Conn.
- Henry Trobridge. (Crayon copy of this portrait by Jocelyn.)  
New Haven Colony Historical Society, New Haven, Conn.

